

## HEIFETZ PLAYS MENDELSSOHN



"There's no doubt about it, Heifetz is really in a class of his own; it's an insult to him to make comparisons, as though he were just another fine violinist. One feels exactly the same as with Horowitz: once you put the needle down, you're confronted. There's great fire and passion in the playing, and a lovely relaxed lyricism in the gentler passages, which is carried over into the Andante (as pure and sweet and unsentimental as anyone could wish) and into the pensive introduction of the finale. The finale itself is of course taken at top speed, and provides a feast of breathtaking virtuosity."

from *The Gramophone*, March 1960 (review of Munch/BSO recording)

"It is, I think, safe to say that the sweetness and calm of the slow movement theme has won as many adherents for the work as anything; and, as some people may try out this set at the dealer's by sampling this movement, it should be said that Heifetz is here at his best, producing a beautifully shaped line of simple and at the same time warm quality, but never allowing it to become cloying. Knowing how other soloists have found this movement a pitfall, I count this a very definite point in favour of this recording."

from *The Gramophone*, November 1949 (review of Beecham/RPO recording)

"...the incandescent Heifetz-Toscanini Mendelssohn Violin Concerto of 1944..."

from *Gramophone*, December 1998 (roundup of historic reissues)

### Technical Note

This release allows the listener to hear not only the great Heifetz at his virtuoso best, but also to compare and contrast the three complete recordings of Mendelssohn's concerto which are listed in Beecham's main discography (which predates Pristine's issue of the Cantelli recording of 1954, *PASC094*). In terms of pacing there's little between the 1944 and 1959 recordings - the Toscanini is marginally faster than the Munch - but it is in the Beecham second movement, as highlighted in the *Gramophone* review above, where the music is given the greatest room to breathe, a full 23s longer than the relatively swift Munch recording. Each recording was XR remastered using the same modern reference recording, yet each retains its own distinct sound and style - and obviously sound quality improves with time, though each has shown considerable improvement over the original source recordings. **AR**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)

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## HEIFETZ PLAYS MENDELSSOHN'S VIOLIN CONCERTO IN E MINOR, Op. 64



TOSCANINI - NBC SYMPHONY ORCHESTRA  
LIVE RECORDING, 1944

BEECHAM - ROYAL PHILHARMONIC ORCHESTRA  
STUDIO RECORDING, 1949

MUNCH - BOSTON SYMPHONY ORCHESTRA  
STEREO STUDIO RECORDING, 1959

## Heifetz plays Mendelssohn

### MENDELSSOHN Violin Concerto in E minor Op. 64

- 1 1st mvt. - Allegro molto appassionato (10:50)
- 2 2nd mvt. - Andante (7:17)
- 3 3rd mvt. - Allegretto non troppo - Allegro molto vivace (6:13)

NBC Symphony Orchestra

conducted by Arturo Toscanini on 9th April, 1944

- 4 1st mvt. - Allegro molto appassionato (11:05)
- 5 2nd mvt. - Andante (7:27)
- 6 3rd mvt. - Allegretto non troppo - Allegro molto vivace (6:05)

Royal Philharmonic Orchestra

conducted by Sir Thomas Beecham on 10th June, 1949

- 7 1st mvt. - Allegro molto appassionato (11:03)
- 8 2nd mvt. - Andante (7:04)
- 9 3rd mvt. - Allegretto non troppo - Allegro molto vivace (5:57)

Boston Symphony Orchestra

conducted by Charles Munch on 23rd February, 1959

Jascha Heifetz, violin



XR remastering by **Andrew Rose**

**Toscanini** recording from live broadcast recording, NBC radio, 1944

**Beecham** recording first issued in 1949 as HMV 78s DB.6956-8

**Munch** recording first issued in the UK in 1960 as RCA SB2066

Cover artwork based on a photograph of **Jascha Heifetz**

Total duration: **73:01**

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